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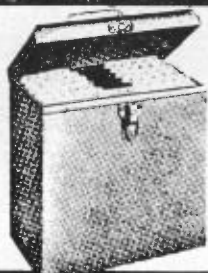
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NEWARK 14, NEW JERSEY

VOLUME 19
JANUARY 1964
NUMBER 5

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AMERICAN SQUARES IS PUBLISHED MONTHLY AT 6400 NORTH LEOTI AVENUE, CHICAGO, ILLINOIS 60646 BY AMERICAN SQUARES, INC. SECOND CLASS POSTAGE PAID AT CHICAGO, ILLINOIS. FORMS CLOSE 1ST OF MONTH PRECEDING DATE OF ISSUE. SUBSCRIPTION: \$5.00 PER YEAR. SINGLE COPIES: 50 CENTS EACH. COPYRIGHT 1964 BY AMERICAN SQUARES, INC. ALL RIGHTS RESERVED.



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MAIL

Lloyd wants to thank you for featuring him in the November AMERICAN SQUARES. . . .

The kind words in your editorial were very much appreciated. There were times when Lloyd and Rickey were trying to get the book in print that we all wanted to give up in despair.

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Mrs. Lloyd Litman
Cleveland, Ohio

We wish to thank you for giving us the opportunity to express our ideas on "Keeping Round Dancing With Square Dancing" in the October AMERICAN SQUARES.

We believe so sincerely in the com-

bined program of rounds and squares. We only hope we were able to get our message across in some small way.

We feel that your magazine is making a great contribution to the square dance movement. . . . May we wish you continued success.

Nita and Bob Ward
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. . . I would like to say we enjoy AMERICAN SQUARES very much. It is quite helpful to us. . . .

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P.S. A brochure that covers the above subject in greater detail, as well as taping, copying dance instructions, and many other items of intense interest to callers and round dance teachers, is under preparation by the Association of Square Dance Producers and Distributors. Drop a line to Box 396, Temple City, Calif., to request a free copy as soon as available.

A MESSAGE FROM THE PUBLISHER AND EDITOR

Often dancers and callers compliment AMERICAN SQUARES about the fine selection of Workshop material that is published each month. Many feel that this selection is by far the best in the field.

Willard Orlich, our Workshop Editor, is the person directly responsible for this section each month. He presents new material to the AMERICAN SQUARES Workshop. This group actually dances every new basic, figure, and break that appears in SQUARES.

You, as a subscriber, are cordially invited to attend one of these Workshops on the third Friday of every month in Akron, Ohio. In this way, you can experience the working out of the material that is printed in SQUARES.

As we enter a new year, we pause to look at the square dance picture. Mrs. Dorothy Shaw has written a marvelous feature which she shares with us this month. After you have read this article, give it some thought. Then read it again and again.

Bill Castner, known fondly as the Old Master, is our cover personality to start off the new year. Bill, who makes his home in LaFayette, Calif., has been in the square dance movement longer than most callers and dancers. His recordings for Old Timer and Golden Square Records are some of the all-time square dance favorites.

This month Bill analyses the contemporary square dance movement, outlines the history of it, and pinpoints many of our problems. Next month, in the second part of this excellent feature, he will present some solutions to these problems.

Square dancers salute Bill Castner for his leadership in the square dance movement.

A Happy New Year and a prosperous one to all of our thousands of subscribers and readers from the entire staff and myself.

Arvid Olson



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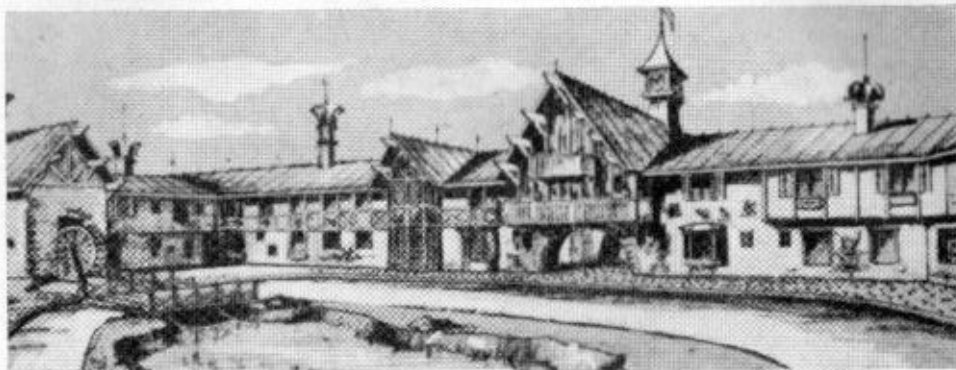
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Most out-of-staters have wanted to see the Golden State (and so have most Californians) but have never translated talk into action. Well, here's your chance. Instead of just thinking about it, talk it over with the spouse right now and you'll see how very practical it is, whether you live in or out of the state.

Plan your vacation so that while en route to or from the Convention you can visit some of the places you have always wanted to, for California offers more to see and visit than any place else you can mention.

A partial list includes Hollywood, Disneyland, Marineland, Knott's Berry

Farm, Catalina Island, the Missions, the Pacific Ocean with its miles of beaches, all in the vicinity of Long Beach. En route, depending on your point of origin, there is Yosemite National Park, Trail Dances, the Redwood Highway with the Gigantic and unbelievable Redwoods, Lake Tahoe, San Simeon, the Hearst Mansion that is unlike anything else you can see outside of Europe, Lassen Volcanic National Park, San Francisco, which includes the three Bridges, Chinatown, Cable Cars, Famous Restaurants, and all the other goodies you've read about, the Gold Rush Country, and countless others.

Pack up the two of you, or the entire family, and make this a vacation you'll remember. Now, don't just say this would be nice. DO something about it. Send in your convention registration now!

An advance registration application is printed in this issue of AMERICAN SQUARES. Remove it from the center of the magazine, complete it, and mail today. •

WHERE ARE WE GOING ?

BY BILL CASTNER, LAFAYETTE, CALIFORNIA

PART I

Where is square dancing going? Will it be here in the future? Is square dancing healthy? Are we growing, standing still, or sliding downhill?

According to some, let's call them the "doom criers", we are progressing down the road to square dance bankruptcy. Their reasons are many and varied. However, the greatest number seem to fall into two major categories. "Too many new basics" and "No fun anymore, parade drill regimentation." These two are almost synonymous, for the first is the reason and the second is the result.

Let's consider these in the light of recent history and then form our conclusions later. We'll start at the time when the "new basics" trend hadn't started (tongue in cheek). For a period of time after the publication of Henry Ford's and Benjamin Lovett's book, "Good Morning," in 1921 little,

if anything new, was published for about sixteen years.

Some records were produced. Floyd Woodhull recorded on Victor. Paul Conklin recorded on Columbia. Ed Durlacher also recorded a series. These were singing calls. No attempt was made to produce instrumental singing call records for callers to use.

In 1937 Lloyd Shaw published his monumental collection of western calls. He published nothing new, mind you, just material which had been around for some hundred years or so, all collected in a beautifully bound book and separated according to type of dance. The few new singing calls were not included for Dr. Shaw's idea seemed to be: "What was good enough for Grandpa is good enough for me."

This added quite considerably to the local caller's repertoire. From various sources we had picked up grand allemande, double elbow, turn

back, cast off, and some twenty to thirty other basic basics such as ladies chain, right and left thru, and allemande left. But Dr. Shaw's book was the best shot in the arm square dancing had received in many, many years.

In 1947 Dr. Shaw, Herb Greggerson, and Jimmy Clossin were the touring callers of the day. During his travels one year, Dr. Shaw picked up some new dances. As he continued his travels he passed them on where ever he went. Like Johnny Appleseed, he planted some new ideas including allemande thar, wagon wheel, weathervane, and harlem rosette.

These new dances were taught as dances, not as basics. They were taught in *whole*, not in *part*. Allemande thar consisted of the whole call with the allemande, the right and left, the forming of the star, the get out and into another star, and finally the get out and finding of partner and the promenade home.

These were new dances, not new basics. In fact, the idea of allemande thar, or wagon wheel, or alamo style being an interrupted by a grand right and left was not thought of until six or seven years later.

What lovely fuel for the doom criers fire. In many of the national magazines of that day new dances and the purveyors of them were burned in effigy. Nationally we may have had 10,000 dancers.

Then in 1948, Fenton "Jonesy" Jones recorded an album of four excellent singing call sides, two excellent patter call sides, and a two sided record for callers. Soon Imperial, Columbia, Capitol, Folkraft, and Folk Dancer were all recording callers and square dance instrumentals for the caller.

In 1950, several years after AMERICAN SQUARES was founded, Bob Osgood started a new magazine called Sets In Order and began publishing a new dance or basic each month. One of these was red hot. As the story goes, Bob had heard Ray Smith of Dallas call it at one of Ray's dances. Bob's remembered version was different from the one Ray had pub-

lished in his book and soon two different versions of the same call were being done all over the country.

This mish-mash, coupled with the hassel of do-ci-do and do-pas-so and the regional arguments over cross trail thru and trail thru, must have brought forth paeans of exultations from the doom criers. "Too many new basics". "Too many variations of new basics". "Where will it ever stop?" Of course by this time we had over 25,-000 dancers nationally.

Beginner classes, until this time, had ranged from six to ten weeks in length. We taught them the things we teach them now, such as grand right and left, pass thru, and ladies chain. In other words the basic basics. Now as time went on, the caller had to increase the length of his classes a little and add weathervane, allemande thar, wagon wheel, harlem rosette, and even three versions of red hot.

As caller's associations sprang up and began presenting (for free) new dances which could be choreographed by anyone wanting to do so, much material became easily available. You could have all the material you wanted by belonging to a caller's association.

Most callers felt they had to give all or most of the new stuff to their dancers and so they increased the length of classes to the unheard of length of fifteen weeks and some brave souls even went so far as to have advanced classes. The doom criers wept bitter tears.

Square dancing was growing by leaps and bounds, both in the number of callers and dancers and in the sophistication of the movements. People began to complain about bad choreography. Instead of a candle flame, we had progressed to and through the oil lamp stage and had entered the electrical age.

At the National Convention in Detroit in 1961, over 18,000 dancers registered. It was conservatively estimated then that there were more than 150,000 square dancers.

(TO BE CONCLUDED NEXT MONTH)

Here's an amusing tale of how it all began . . .

A TIME OF NEW BEGINNINGS

By Dorothy Stott Shaw, Colorado Springs, Colo.



The month of January, as we remember from our school days, was named for the Roman god, Janus. He was "the god of new beginnings" and he was pictured with two heads, one looking back toward what has been and one looking forward toward what will be. He had no head for looking at the present, because "now" is only as long as it takes to say it. No one can really "live in the present": it is too short.

Once upon a time, in what our school books (again!) used to call "before the dawn of history", a Man stood at the edge of a little scrap of meadow bounded by a great forest. He was certainly a man, even so long ago, for he stood straight and almost tall, and he ran deer-fleet on his hind feet, and across his brow there flickered a trace of something that might someday be called "nobility".

The Man was neither sad nor happy — just alive; alive and terrified . . . almost always terrified. Every living thing was his enemy; or, if it was too small and weak to harm him, then he was its enemy. He was merely rations to whatever animal could capture and kill him; and, in the case of the other men, he could be felled in his uneasy sleep by one who coveted

his woman, or his cave, or his good stone ax.

He had a woman, who was useful; and a small child, who was not; and no god at all. He had never stretched forth a hand to snatch a fellow-being from a whirl-pool or a fire; but he had a terrible scar on his shoulder from a time when, fiercer than the tiger itself, he had snatched up the useless small child from in front of the crouching creature. He could not have told you why.

However, the Man at this moment had a bright, unprimitive look on his face. He had just finished making something that had turned out to be a musical instrument — a little drum. Rapping on a hollow log one day, to scare out a possible rabbit, he had stopped to listen to the good sound it made. He had made good sounds before, with a blade of grass or a river reed, but this one had a *beat* — he could make it sound like his own heart when it was most terrified.

After endless labor, he had managed a little *piece* of a log, with a bit of deer-skin across each end, fastened with thongs: you could pick it up and carry it. He cradled the drum with one arm and struck it sharply with the flat of the other hand, and it responded

with a beat — BOOM. This was very good, but dangerous. He struck it not quite so loudly, and it was still good — *Boom, boom.*

What do you do with a "beat"? The Man stepped hard on his right foot — *Boom*, then lightly on his left — boom; then hard on his left and softly on his right — *Boom, boom.* The little drum-head under the flat of his hand told him what to do. He did this for a long time; and he laughed aloud — "HO!"

How long it took him to learn to dance is a matter of no moment, but one day, growing careless in the little meadow, he was carried completely away by his repertory, and he was dancing around in a circle, doing his latest step — a strong step on one foot and then three little short steps on the other, very fast, and the drum was beating joyously free — "BOOM, boom-boom-boom" — and another man stepped out of the forest and watched him with astonishment.

It did not even occur to him to smash our Man over the head and take the drum; he just came forward shyly, watching. "Now he will kill me", thought our Man, but what he *said* was "Come!", or a sound to that effect.

The new man came forward, still shyly, and the two of them started carefully — BOOM-boom; BOOM-boom; and suddenly they both laughed aloud, "HO! HO!" By then there were three of them. "Try this!" cried our Man (or a sound to that effect) — "BOOM, boom-boom".

The two new men did *not* cry out — "Ho! You're waltzing!" (Anyway, it was just a sort of a landler.) But they danced it too, and they all laughed aloud, and then our Man suddenly remembered that they were enemies — "If either of you ever touch my woman . . .!" "HO!" laughed the others, "We have some of our own — they're a *nuisance* — but useful."

How long it took is a matter of no consequence, but presently there were no longer just three of them, alone and terrified: there were many; they were a *tribe*. They found that they hunted better if they danced together first,

and the meat tasted better if they danced together afterward.

And so, one day, silent and invisible, the God they never had slipped into the middle of the circle, and they knew that he was there. After he came, they began to get dressed up for the dancing place. They had practically no clothes, but a man could mat his hair with clay so that it would hold the feathers of gay birds, and he could paint patterns on his skin, and tie bracelets of bright flowers and rattling seeds around his arms and ankles. They had drums in different keys by now, and wailing flutes.

After the God came, they danced for the changing seasons; and when one of them took a woman to live with him in his hut; and when a man-child was born; and when one was killed in a fire or a flood. And then one day, when there had been a drouth for much too long, they said to the women — "COME!", and brought them into the circle; and the women danced a little step like dew on meadow grass and the men a step like the forking lightning — and it rained!

Whatever their personal animosities and meannesses and intemperances may have been, they left them behind when they went to the dancing place; for there they were both proud and gentle. They were together, as a fabric is together, *all* of them; and they learned a thing called "humility", perhaps because the God was always in the middle.

The best drummer sat with his blanket hiding his face, and the leader of the dance wore a strange mask, so that no one would know who he was. For it was very dangerous for any *one* to be important. They were a people; and they were woven into a ring that would one day be love and even now was loyalty and affection. They were not separate — they were the beautifully individual elements of a pattern.

If that two-headed Janus were to study them with his looking-back head, he might wonder what ever became of them: and then he might

(CONCLUDED ON PAGE 34)

BODY MECHANICS

BODY BALANCE

AND STYLING

AS RELATED TO

ROUND DANCING



BY OUIDA AND EARL EBERLING
Houston, Texas

● In this hobby of ours, most of us strive towards becoming better round dancers. We feel we should talk to you about some technical points, such as body mechanics, body balance and styling, as related to your round dancing.

Why should we discuss body mechanics in connection with round dancing and what does it mean? Body mechanics simply means the ability to make your joints and muscles produce the movement you want, when you want it, or when you need it. We use body mechanics to attain good posture, to control and balance our bodies. All are important factors in developing your ability to dance properly and smoothly and to eventually develop your own styling.

Good posture and carriage, of course, depend upon the alignment and control of the body as a unit. It is the correct relationship of one section to each of the others. Body balance is the ability to maintain your equilibrium easily and lightly. A properly poised body, or a properly balanced body, is comfortably held erect with muscles in easy contraction.

The knee joint determines to a great extent the smoothness of your dancing. Don't stand with your knees forced back in a locked position. It automatically pushes the hips back by tilting the pelvis. It puts unnecessary tension on the ligaments and tendons at the back of the knee. Most important of all, it throws your body completely out of alignment. Keep your knees relaxed without actually bending them. Keep them straight but not stiff.

The ball-and-socket joint of the hip allows the body more freedom of movement than does any other joint

Ouida and Earl Eberling have been square and round dancing for fifteen years. They helped to organize the Houston, Texas (their home town) Round Dance Festival, the first in the United States, twelve years ago. This month Ouida and Earl share some round dance basics as they teach them to classes, workshops, and institutes.

with the exception of the shoulder. Practically all of your dance steps require active use of the hip joint for grace and freedom of movement.

Carry your shoulders free and wide. Neither force them back in an uncomfortable position nor allow them to drop forward. And don't hunch them. Just let them hang easily as you keep your neck long and carry your head tall and proud. By centering the head directly over the chest section so that the lobe of the ear is in line with the outer tip of the shoulder, the rest of the body is likely to remain in good alignment.

When standing, distribute your weight evenly between the heels and balls of both feet. Stand naturally and comfortably. Then, as you start your dance step, rise slightly so your weight is placed evenly on the soles of your shoes with your heels just slightly off the floor. Don't throw your weight forward onto your toes. By keeping your weight on the balls of your feet you will feel lighter and much quicker as a partner.

Keep your feet close together unless you are taking a definite step to the side. This is one of the most important things for you to remember. Try walking towards a mirror with your feet apart. Not very attractive is it? Now walk again and make a conscious effort to pass your feet closely together. In other words, track. And, for graceful dancing, do learn to turn your toes out rather than in.

As you move forward or backward, put the weight on the ball of the foot. Lift your feet slightly off the floor. Sliding or scraping your feet makes you feel heavy. Reach from the ankle, not from the hip. Take your weight on the ball of your foot and you will achieve a long, graceful-looking step.

Now, let's talk about dance position and styling. Men, when holding your partner, stand naturally and comfortably, not so close together that you have no freedom of movement, but not too far apart. In round dancing, the man's right arm is usually held in what is termed the "horizontal position" with the lady's left arm and

hand resting firmly on the man's right arm and shoulder. This position not only aids in leading but helps eliminate the tendency of the new dancer to allow his right elbow to droop or sag.

We suggest that the man's palm be placed at the approximate lower edge of the woman's shoulder blade, never at her waist or side. And a word of caution: Men, don't dig your fingers in. Your palm should be flat. Ladies, don't "clutch" your partner's upper arm.

Styling is the naturalness with which you express your personality in the execution of the dance. It is your own execution of a step, a series of steps, or a pattern of steps, in a manner that is comfortable and natural to you. Basically a good round dancer is a smooth dancer. And a smooth dancer does not use exaggerated body movements, nor affected hand or head movements. He does not hold his partner in a vise-like grip, nor use his hands and arms like a pump. On the other hand, he does not hold his body stiffly erect with his hands and arms glued to his side.

A good dancer blends his steps and his body movements into one continuous flow of rhythm. He is never off balance. His body is at all times, through correct body balance, poised to execute the next step or figure. Naturally, we use our own styling in presenting round dance routines. However, consistent with the generally recognized and accepted rules for good round dancing, we expect you to develop your own styling. But don't be in a rush to do this.

Learn to smooth out your dancing. Soon you will find yourself developing your own styling which will express you and the joy you feel in executing the dance steps.

Now in closing, just a word of advice. Learn to relax in your dancing. Use body economy. Dancing should be fun and joyous and should be done with a minimum of nerve energy, whether it is a quick, gay little mixer, or a beautiful and very difficult waltz. No matter what or where you dance, have fun doing it. ●



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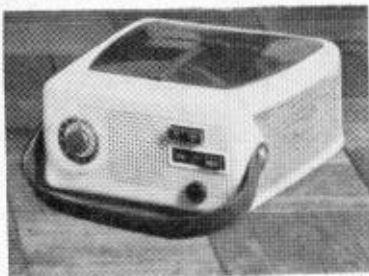
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LONG BEACH, CALIFORNIA — HOTEL AND MOTEL RATES

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American Squares, January 1964

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AMERICAN SQUARES WORKSHOP features original material submitted by you—our readers. Caller's Questions, Choreography, Figures & Breaks, New Basics, Singing Squares, and Round Dances are presented each month. Mail new and creative material and questions to: Willard Orlich, Workshop Editor, AMERICAN SQUARES, 6400 North Leoti Avenue, Chicago 46, Illinois.

CHOREOGRAPHY

Let's dance more in '64! By this I don't mean more nights of dancing but more people — new blood — that ever necessary introduction of new faces and friendships which we alone can inject by our personal effervescence in the enjoyment of our favorite hobby, square dancing.

Share your fun with your neighbors, your friends at work, play, or church, your relatives, everybody. Has there been any other time in your life of new friendships, travels, and common interests that rivals square dancing? A minimum of expense combines with a maximum of enjoyment for a couple. Ever rising suns of new adventures have been yours to enjoy.

So share all this with others by promoting square dancing in your own way. Don't be selfish and keep the fun to yourself. Let's dance more in '64!

For the more experienced square dancers, the motto can mean to dance more with fewer gymnastics and thereby "live" longer in the activity with cherished memories of smooth-flowing fun and no "hurts" of arm jerks, back twists, dizzy twirls, and the like. Let rhythm and the pleasure of music be yours to remember forever.

This is the time of year we once more take stock of what has gone by the board in square dance choreography. We have tried some thirty odd movements, about three a month, that were suggested by various authors and as usual settle down to a possible bare few. At this time the following are in general experimental use across the

country, but not necessarily in all areas. All are new this past year.

SWING THRU

A flowing movement from an ocean wave set-up now generally accepted to mean those-who-can swing right, then those-who-can swing left. Go right into another movement if need be without a constant balance. It is also being used without establishing an ocean wave before the command is given. For example, "heads swing thru".

CENTER (ENDS) RUN

A complementary movement to get into and out of ocean wave set-ups. It can be used to move (run) girls, boys, ends, heads, sides, centers. While the "fold" commands are used to get dancers to face each other, the "run" commands are used to move dancers from one side of the inactive person to the other side in reverse direction. The end result is a natural set-up for a swing thru movement to follow.

ACEY DUCEY

Another complementary movement from an ocean wave set-up, but ambiguously named and never quite accepted, especially now since we have the "circulate" movement.

CIRCULATE

A movement again used to move dancers around individually, especially out of ocean wave set-ups. The acey ducey, for example, can be called, "ends circulate, centers swing half," with no other special square dance term needed. The command is very directional in that "who" is told to

move "where". The dancers are moved to the next corner of their square and their facing direction reversed.

A more definite teaching direction would be to have the ends moving around in a little square of their own on the inside. Every time a dancer moves to his or her new corner, he (or she) reverses his (or her) facing direction.

For example, if they started facing the center of the set, they end up in the next corner of their square with their back to the center of the set. If they started with their back to the center of the set, they move to the next corner of their square and face the center of the set.

Other movements introduced this past year were used less than 50% by callers and were not understood by dancers nationwide. Examples of these would be dixie cup chain, spin the wheel, square chain thru, wheel and anything, X quadrille, to mention a few. It will be interesting to see what the New Year will bring.

CALLERS' QUESTIONS

MARV WORRELL, Hamilton, Ill.:
"I have been using successfully . . . a figure called switch the wheel . . . It is the same as wheel and deal except the couple on the right does a switch-back while the left couple wheels in behind them . . ."

The example you sent, Marv, worked real nice, but the dancers preferred a plain wheel and deal movement. The term "switchback" was just one more thing to be remembered and the end results were the same. The lead hand hold is very comforting and reassuring in the wheel and deal motion, compared to being on your own as an individual during the switchback movement.

FRANK MAYERSKE, Cleveland, Ohio: *" . . . Have a proposed basic called wheel and que. Lines of four*

start a wheel and deal half way until one couple faces the couple that had been in line with them . . . Then do a Suzie que . . . courtesy turn to face that couple for next call . . ."

Thank you for the idea, Frank, and for the example using this, along with your idea of wheel chain thru. Facing couples have the ladies do a wheel chain while the men cross over to courtesy turn their partner when they finish their wheel chain. It is like having the ladies roll thru while the men move across. The dancers reaction was good but they objected to a new term which could easily be done by the command, "bend the line and Suzie que."

TED WEGENER, Gardena, Calif.:
" . . . Enclosed is a new basic with example figures called step-face. . . Designated dancers step forward two steps and pivot 1/4 on the second step to face the dancers who stepped forward in the same direction. For example, 'head couples half sashay, step-face, pass thru, left allemande.'"

Thank you for the ten fine examples you sent using your step-face idea. I classify this movement more as a facing command rather than a basic. Other similar examples are 1/4 in, face your partner, and the like. Good square dancers actually do this movement automatically when given a command to face someone. They do not do it in a drill sergeant's manner but do it in rhythm to the music.

FIGURES AND BREAKS

FOLD T SWING THRU

by Bob Kent, Warwick, R. I.

Side ladies, chain you do
 Couples two and three, right and left thru
 New side couples, right and left thru
 Turn the girls like you always do
 First old couple, cross the floor
 Split that couple, line up four
 New second couple, the same old thing
 Go down the middle and split the ring

Around just one, make a line
 That line, up to the middle and back
 Forward again, now stand pat
 All four ends fold
 Everbody square thru, you're told
 Four hands around the world
 Everybody California whirl
 Do-sa-do, make an ocean wave
 Rock it forward and back, you do
 Then swing thru, balance
 Box a gnat, change hands, left alle-
 mande. . .

NO. 1 FLOWING WHEELS

by Frank Mayerske, Cleveland, Ohio

First and third bow and swing
 Then lead on out to the right of the
 ring

Circle up four, you're doing fine
 Head gents break and make two lines
 Forward eight and back you reel
 Pass on thru then wheel and deal
 Double pass thru, watch it mate
 Triple wheel, make a figure eight
 Keep on wheeling, don't be late
 One more wheel and there's your eight
 Now star thru, square thru 3/4 around

Hey, look out, man here comes your
 corner
 Left allemande. . .

RAZ-MA-TAZ

by Frank Mayerske, Cleveland, Ohio

Heads go forward, back with you
 Forward again, half square thru
 Then star thru, pass thru
 Wheel and deal and 1/4 more (you're
 facing out)

Arch in the middle for a dixie twirl
 Hey, pass thru, wheel and deal
 Double pass thru, watch it mate
 Triple wheel, make a figure eight
 Keep on wheeling, don't be late
 Once more wheel and there's your
 eight

Now star thru, dive thru, pass thru
 Hoop-de-do, pass thru
 Hoop-de-do, pass thru
 Hoop-de-do, pass thru
 Hoop-de-do, pass thru
 Left allemande. . .

After a double pass thru, first
 couple right, next one left. Then wheel
 and deal. Then new first couple right,

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next one left. In effect, each couple does a figure eight movement to end up in a line of four facing the set.

CIRCULATE AND SWING THRU by Claude Morris, Galena Park, Tex.

Couples one and three square thru
Four hands round, that's what you do
Do-sa-do the outside two
All the way round, ocean wave as
you come down
Rock up and back
Ends circulate and swing thru two by
two
Ends circulate and swing thru two by
two
Ends circulate and swing thru two by
two
Swing thru one more time, you're do-
ing fine
Rock up and back, you balance that
line
Right and left thru, turn your Sue
Square thru 3/4 man
Corners all left allemande. . .

Using the above figure, substitute
girls, boys, centers, all eight, for the

ends, with the following set-ups. Boys
start with opposite lady. Centers start
with opposite lady. All eight start with
the right hand lady. Girls start with
partner. Ends start with partner.

GOOFER'S DREAM

by Rob Blaylock, Albany, Ga.

Sides to the middle and back to the
ring

Cross trail and do a goofer's dream
Go heads, cross trail and U turn back
Star thru, you're sides, so cross trail
Heads cross trail, U turn back, star
thru

You're sides again, cross trail thru
Heads go, cross trail U turn back and
Star thru, you're sides, so cross trail
Heads cross trail U, turn back, star
thru, left allemande. . .

Sides cross trail behind the heads
position, star thru with opposite. Soon
as the sides clear the center of the
square, the heads cross trail, turn back
and star thru. This leaves them as new
sides. They immediately cross trail and
star thru in the heads position. The

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new head couples do the cross trail, U turn back and star thru. Everyone has original partner now, but across from home position. A repeat of all brings them home.

In AMERICAN SQUARES Workshop we held the dancer's original identity. Head couples remained heads wherever they were at time of call. This kept a constant alternate of activity.

DIVIDE AND PAIR

by **Jim Teal, Columbus, Ohio**

Called from a double pass thru position. Front couple takes persons they are facing as partners and faces out (pair-off). Rear couple divides, walks obliquely forward, crossing in front of the couple facing out, passing right shoulders, and turning in 1/4 to face that couple.

Side ladies chain

One and three lead to right and circle to a line

Pass thru, wheel and deal

Divide and pair, star thru, bend the

line

Pass thru, wheel and deal

Divide and pair, star thru, bend the line

Pass thru, wheel and deal

Center four square thru 3/4 round to a left allemande. . .

Head ladies chain

One and three star thru, divide and pair

Right and left thru, dive thru, pass thru

Right and left thru

Pass thru, wheel and deal, divide and pair

Right and left thru, dive thru, pass thru, star thru

Right and left thru

Pass thru, bend the line, star thru, pass thru

Left allemande. . .

One and three lead to the right and circle to a line

Pass thru, wheel and deal, double pass thru

Centers in, cast off 3/4 round then

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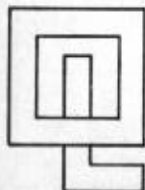
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star thru
 Divide and pair, square thru, count
 four hands, you're facing out,
 Bend the line
 Pass thru, wheel and deal, divide and
 pair
 Star thru, cross trail thru to a left alle-
 mande. . .

Two and four do a half sashay
 One and three star thru, pass thru, U
 turn back
 Divide and pair, star thru, bend the
 line
 Right and left thru, pass thru, bend the
 line, star thru
 Inside arch, dive thru, square thru 3/4
 round
 Left allemande. . .

WHIPPEMWELL

by Buford Evans, Prairie Village,
 Kans.

Heads square thru the inside track
 Four hands round and don't look back
 Square thru with the outside two
 Four hands round, you rock and reel
 You're facing out so wheel and deal
 The center two will pass thru

Square thru right with the outside two
 Four hands round, let's make 'em
 squeal
 You're facing out so wheel and deal
 The center two will pass thru
 Left allemande. . .

CENTERS OUT — WHEEL AND DEAL QUICKIE

by Buford Evans, Prairie Village,
 Kans.

Heads go forward and back with you
 Star thru and double pass thru
 Centers out for a wheel and deal
 Girls turn back, left allemande. . .

LET'S FACE IT

by Fred Christopher, St. Petersburg,
 Fla.

Heads do-sa-do, go full around
 Swing thru when you come down
 Box the gnat, listen Jack
 Square thru 3/4 back
 Cross trail now, go around two
 Hook on the ends, make lines you do
 Forward eight, back you reel
 Pass on thru, wheel and deal

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 by The Belco Rhythm Boys.

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CALLER: RED WARRICK

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"I SAW THE LIGHT"

CALLER: HARPER SMITH

Deacon Smith really puts the dancers in the mood with
 this. It's backed up by the Rhythm Outlaws Band who
 went all out on the instrumental.

K-1031 FLIP/INSTRUMENTAL

"JOSE"

CALLER: C. O. GUEST

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 way of a square dance tune.

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Double pass thru, quarter in, pass thru
 Girls fold, star thru
 Face to face, wheel and deal
 Square thru, hear 'em squeal
 3/4 round, don't just stand
 Corners all, left allemande. . .

THIS OR THAT
 by Fred Christopher, St. Petersburg,
 Fla.

One and two go right and left thru
 Turn your girl and square thru
 Three and four, half square thru
 Those who can, right and left thru
 All eight, California twirl
 Right and left thru, turn the girl
 Star thru, two ladies chain
 Now pass thru, bend the line
 Box the gnat across from you
 Those who can, right and left thru
 Side men shake hands, don't stand
 Pull on by, left allemande. . .

FOLDING BACK NUMBER ONE
 by Gordon Blaum, Miami, Fla.
 One and three square thru four hands
 around
 Centers in, fold the ends

Lead couple go left, next couple right
 Left square thru four hands in the
 middle
 Girls divide and pass one girl
 Allemande left. . .

FOLDING BACK NUMBER TWO
 by Gordon Blaum, Miami, Fla.
 Two and four do a half sashay
 Heads square thru four hands around
 Centers in, fold the ends
 Lead couple go left, next couple right
 Star thru with one coming your way
 Then the outside couples do a half
 sashay
 Centers in, fold the ends
 Lead couple go left, next couple right
 Star thru with the one coming your
 way
 Then the outside couples do a half
 sashay
 Centers in, fold the ends
 Lead couple go left, next couple right
 Two ladies chain to a left alle-
 mande. . .

AFTER CHRISTMAS
 by Gordon Blaum, Miami, Fla.
 Four ladies chain across the track

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Then couples one and three go up and back
 Square thru four hands around to the outside two
 Then square thru four hands with those two
 Forward out and back in time, bend the line
 Pass thru, cast off $\frac{3}{4}$ around, wheel and deal
 All eight turn back, four men dixie chain diagonally
 All eight face the middle and back away
 Pass thru and cast off $\frac{3}{4}$ around
 Wheel and deal, girls turn back
 Allemande left. . .

QUEENS WAY

by Jack Livingston, Indianapolis, Ind.
 Head ladies chain, that's what you do
 Same two couples cross trail thru
 Go up the outside, go round two
 Hook on the end, go forward and back
 Circle eight, go round the track
 All four ladies go forward and back
 Pass thru, both turn right and go round two

Down the middle, dixie style to an ocean wave, rock it, too
 Do a left swing thru and rock it
 Walk ahead, go left allemande. . .

SWING DOOZY

by Jack Livingston, Indianapolis, Ind.
 Side ladies chain to the right I say
 Head couples do a half sashay
 Lead to the right and circle that way
 Two ladies break and line up four
 Forward eight and back you reel
 Pass thru and wheel and deal
 Center four star thru, two ladies chain
 Send them back to a dixie wave and rock it, too
 Do a left swing thru and rock it man
 Do a left swing thru
 Go left allemande. . .

KINGS WAY

by Jack Livingston, Indianapolis, Ind.
 Head ladies chain, that's what you do
 Same two couples, go right and left thru
 Turn a little girl and cross trail thru
 Go up the outside, go round two
 Hook on the end, go forward and back
 Circle eight go round the track

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NO. 6300

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Written by Bernie Tourigny & Jan Brunell of Holden, Mass. Cues by Barbara Smith of Bay Path Barn, Boylston, Mass. Be sure and get this one. You can take the Record home and practice to Barbara's cues, and she's right on the money with the cues. Music by the Westernaires.

NEW RELEASES

No. 6019 FLIP/INSTRUMENTAL

HONKY TONK GIRL

BY TOMMY STEYE, Tacoma, Wash.

No. 6018 FLIP/INSTRUMENTAL

CLIMBING UP DEM GOLDEN STAIRS

BY BILL CASTNER, Pleasant Hill, Calif.

Music for both these tunes is by the new band for Golden Square Records—

THE SIERRA SOUND BOYS

Give these tunes a listen and you will agree that this Music is rated as the best you have ever heard. Tommy Stoye does another tremendous job calling and Honky Tonk Girl is one record that you will want to call to your dancers. Climbing Up Dem Golden Stairs is written and Called by the Ole Master, Bill Castner. The music on this one has to be considered as one of the best Instrumentals to ever be produced in the Square Dance Field.

All four men go forward and back
 Pass thru, both turn right and go
 round two
 Down the middle, dixie style to an
 ocean wave, rock it, too
 Do a left swing thru and rock it, man
 Walk ahead, go left allemande. . .

NEW BASICS

SWING STAR THRU

by Doug Rieck, Waterford, Mich.

From an ocean wave with ladies in
 the center, swing half by the right.
 Men in center swing half by left. Then
 star thru with girl they face. You can
 walk straight into it without an ocean
 wave. Here are some examples by
 Doug Rieck.

NOTICE

One and three do-sa-do to an ocean
 wave
 Rock it up and back you do
 Swing star thru two by two
 Circle up four with the outside two

Heads break and line up four
 Forward eight and back with you
 Swing star thru all eight of you
 Those in the center swing star thru
 California twirl all eight of you to a
 left allemande. . .

TEACHING WITHOUT OCEAN WAVE BALANCE

One and three swing star thru
 Circle up four, head men break
 Forward eight and back with you
 Right and left thru, turn your Sue
 Cross trail to a left allemande. . .

Head ladies chain
 Sides right and left thru
 Two and four swing star thru
 Circle up four, sides break and line
 up four

*or

*Substitute, back over two, left alle-
 mande

California twirl all eight of you to a
 Square thru 3/4 to a left allemande

*California twirl, eight chain thru,
 dive thru

Cross trail to a left allemande. . .

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BEATIN MY TIME

Caller: Joe Boykin

NO. 8194 FLIP/INSTRUMENTAL

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HI HAT
Dance Records

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Swing star thru
Bend the line, go forward and back
you reel
Pass thru, wheel and deal
Substitute, swing star thru
Separate and go around one into the middle
Pass thru, men turn back
Shake hands, pull by, left alle-
mande. . .

A TIME OF NEW . . .

(CONCLUDED FROM PAGE 17)

find them marching down a street in Edinburgh in tartan kilts, with wailing pipes and drums in several keys; or stepping to fantastic rhythms in an American Indian Pueblo; or stamping our flamenco in a poverty-stricken town in Spain; or dancing around a Maypole in a little town in Pennsylvania.

His looking-forward head would be worried about them, wouldn't it? Still, he might say — "Well, they have certainly forgotten how to dance, but if they will only remember the *words*, and the *feelings*, the steps might come back of themselves if they will only remember to say 'COME! Come — there's room in *our* set!,' and 'Thank you, for happiness!,' and 'HO! HO!,' and if, with no words at all, they will only remember humility, and that they are not separate, and that there is One in the middle — yes, it could be a time of new beginnings."



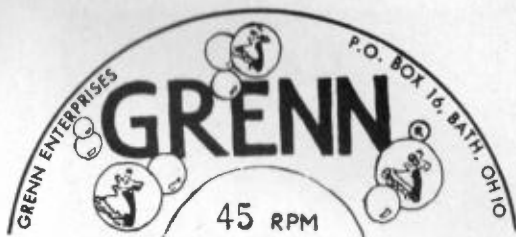
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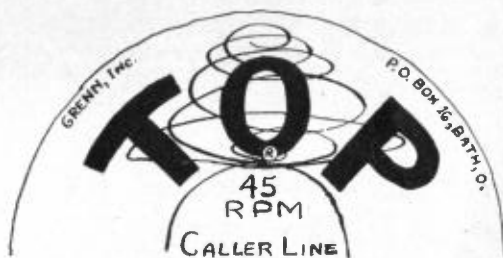
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VACATION

Blue Star 1703 — Instrumental Square Dance/Calls by Marshall Flippo

Flippo flips again into number one spot with our dancer ratings this month. The dance and music are different. He gets "A" for spelling V-A-C-A-T-I-O-N and "A+" for his calling.

PUFF THE MAGIC DRAGON

Bogan 1159 — Instrumental Square Dance/Calls by Billy Dittmore

Here's our second choice, highly-rated, cute and catchy. Dance is intermediate, for everybody. Caller follows the music straight to the sea with good timing and rhythm.

RED HOT SUSIE

Flip 116 — Instrumental Square Dance/Calls by Lee Newton

This rendition was a toss-up against "Puff" for second or third rating. It's the old "auctioneer" in a new stimulating hash-up-type package. Lee is one of those rare callers, like Dick Doyle of New England, with a good bass singing voice.

WORRIED MAN

Go 114 — Instrumental Square Dance/Calls by Wes Dyer

Another great recording you may want to rate higher than fourth on the list. It's terrific whether you call it "Worried Man," "Beyond the Blue," "Beulah Land," or "Do, Lord." It's different and you'll be humming it home.

TAVERN IN THE TOWN

Bogan 1162 — Instrumental Square Dance/Calls by Charles Drake

Good tune, good caller. It's about time someone revived and updated our old favorite Windsor 78 RPM dance by Bob Hall. Beginners can

enjoy it, too. Our dancers like the grand square surprise.

SWING SWING SWING

Mustang 102 — Instrumental Square Dance/Calls by Major Browning

Shades of Phil Harris and "Gotta Have Another Cigarette!" A new label and a lively, moving presentation! Dance, music, caller were excellent. You must hear that "twang" on Mustang!

FULL TIME JOB

MacGregor 1001 — Instrumental Square Dance/Calls by Don Stewart

In general, a good one. Moving rhythm, good clear caller, intermediate dance, worth buying. This is not a drawback but an observation — so many of the dances this month "chain the ladies" to start things off.

ILL SAIL MY SHIP ALONE

Rockin' "A" 1306 — Instrumental Square Dance/Calls by J. P. Jett.

Rockin' "A"'s got a decent dance out of a melancholy ballad here. "Smooth as a schooner's hull," one dancer remarked. Well-timed, nice pattern set to very acceptable music.

PARDON MY WHISKERS

Mustang 101 — Instrumental Square Dance/Calls by Snookie Brasher

It's obvious that the "swing thru" basic is here to stay from this and other dances this month. Good caller here, clever title, but the action felt somewhat rushed. Question: "Does she or does she not have time to balance on a swing thru?"

I'M LITTLE BUT I'M LOUD

Windsor 4825 — Instrumental Square Dance/Calls by Ruth Stillion

We have an awesome respect for Ruth's prolific string of dance compositions, but we empathized with her singing the lower notes of this. We'd just rather hear her call "Summer Romance." Fine novelty record, however!



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MY OLD KENTUCKY HOME

Jewel 117 — Instrumental Square Dance/Calls by Ray Bohn

Kentuckian Ray Bohn hops from Ohio's "Top" to "Jewel" records in Alabama and wails about his blue-grass domicile. Comments: "Music pleasant," "Alamo figure is cute," and "He swallowed a couple of words."

SUGAR COATED BABY

Wagon Wheel 104 — Instrumental Square Dance/Calls by Don Franklin

We liked the flashy new yellow label, the cellophane wrapping, but couldn't wax enthusiastic about the partial rock 'n roll treatment and broken rhythm. Besides, it's too saccharine to say "She's sugar-coated all the way down."

I WANTA GO HOME

Blue Star 1704 — Instrumental Square Dance/Calls by Larry Faught

This is our contradictory dance of the month. One dancer said this one "makes you wanta go home." Some

thought there wasn't enough "punch" in the caller's echo-chambered voice. Yet he was on the beat. The music was a little faint at times in spite of the nice variety of instruments. Someone liked the piano accordion.

ROUND DANCES

MISSOURI WALTZ/SUNNY SIDE

Blue Star 1705 — Round Dances Played by The Texans

"Missouri Waltz" is a new release of the old standard by Buzz Glass. "Sunny Side" is a catchy two-step that is fairly easy by Norma and Wayne Wylie.

TUXEDO JUNCTION/C.A. STAMP

Belco 206 — Round Dances Played by Belco Rhythm Boys

"Tuxedo Junction," the tune made famous by Glenn Miller, is a complex dance for round dancers by Ann and Pete Peterman. "C.A. Stamp" is a Charleston-type round by Mary and Bill Lynn.



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WHILE WE'RE YOUNG/PRETTY BABY

Grenn 14058 — Round Dances Played
by Al Russ Orchestra

"While We're Young" is a flowing waltz by Norma and Phil Roberts. "Pretty Baby" is an intermediate two-step by Maizie and Lloyd Poole.

DADDY'S LITTLE GIRL/GOING TO THE HUKILAU

Lloyd Shaw 257/58 — Round Dances
Played by Fred Bergin

"Daddy's Little Girl" is an easy waltz by Jerry and Charlie Tuffield. "Going To the Hukilau" is a basic two-step dance creation by Dena Fresh.

OUR LOVE/HAVANA

Windsor 4692 — Round Dances
Played by Pete Lofthouse Band and
George Poole Orchestra

"Our Love" is a difficult waltz by Dee and Bob Voshell. "Havana" is a rumba by Helen and Eddie Palmquist. If you like Latin rounds, try this one.

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NEWS



● **TENNESSEE** — The 11th Chattanooga Choo Choo Square Dance Festival will be held January 17-18 at Peerless Community Center in Rossville, Ga. Area callers will be featured and Frank Lane will call the big Saturday evening dance. Don Strunk is General Chairman for this event. Fred Goodner will M.C. all dance sessions. Flo and Cliff Wick will be in charge of round dancing. Plan to attend this event. For more info, write: Fred Goodner, 5318 Connell St., Chattanooga, Tenn.

● **CANADA** — February 8-9 will be a big weekend at RCAF Station Clinton, Ontario, Canada. The Clinton Cross-Trailers are sponsoring Earle Park for two dance sessions. For information, contact: Art Shepherd, Officers' Mess, RCAF Station Clinton, Ontario, Canada.

● **OREGON** — Dance at the Oregon State Federation Mid-Winter Clinic in Eugene, Ore. on February 8-9. The dance will be at the Lane County Fair Grounds. Want to know more? Write: Faye Rathbun, 4049 N. Overlook Terr., Portland, Ore.

● **TEXAS** — It's Mardi Gras and dance time in Houston, Tex. on February 14-15. These are the dates of the 12th Annual Round Dance Festival at the Sheraton Lincoln Hotel. Carol and Frank Hamilton are the featured instructors. — *Vivian and Jimmy Holeman*

● **OHIO** — Stan Burdick reports that the response to his Big X progressive figures, as printed in the November **AMERICAN SQUARES**, has been overwhelming. Several caller and dancer organizations have scheduled him to come and demonstrate these unusual formations to their groups. Stan will be happy to present them to

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● **WASHINGTON, D.C.** — Rounds of the month for December, as chosen by the Round Dance Teachers Council of Greater Washington, D.C., were: Mrs. Bailey Mixer, Our Christmas Waltz, and Danke Schoen. — *Ginny Carver*

● **CANADA** — Sault Ste. Marie, Ontario, Canada dancers suffered a great loss on November 5 when Bill Smith, well known caller and instructor, passed away suddenly at home. His passing left a great void in the square dance movement. He will be greatly missed by his many friends. — *Betty Lyon*

EVENTS

Jan. 5: Mechanicsburg, Pa. Visiting Caller Dance. Ranchland.

Jan. 11: Orlando, Fla. Winter Square Dance Jamboree.

Jan. 17-18: Waycross, Ga. Okefenokee Square-Up.

Jan. 17-18: Chattanooga, Tenn. Chattanooga Choo Choo Square Dance Festival. Peerless Community Center.

Jan. 17-19: Tucson, Ariz. 16th Annual Southern Arizona Square Dance Festival.

Jan. 19: Ventura, Calif. Beaus and Belles Winter Roundup. Recreation Center.

Jan. 24-25: El Centro, Calif. 11th Annual Imperial Valley Association Festival. Armory.

Jan. 25: St. Paul, Minn. Winter Carnival Jamboree.

Jan. 26: Mechanicsburg, Pa. March of Dimes Benefit Dance. Ranchland.

Jan. 31: Jackson, Miss. 9th Square Dance Festival. Heidelberg Hotel.

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